

# Tony Bennett

## *Duets*

*An American Classic*

*Featuring*

Bono

Michael Bublé

Elvis Costello

Celine Dion

Dixie Chicks

Billy Joel

Elton John

Juanes

Diana Krall

k.d. lang

John Legend

Paul McCartney

Tim McGraw

George Michael

Sting

Barbra Streisand

James Taylor

Stevie Wonder





**LULLABY OF BROADWAY**

with the Dixie Chicks

**SMILE**

with Barbra Streisand

**PUT ON A HAPPY FACE**

with James Taylor

**THE VERY THOUGHT OF YOU**

with Paul McCartney

**THE SHADOW OF YOUR SMILE**

with Juanes

**RAGS TO RICHES**

with Elton John

**THE GOOD LIFE**

with Billy Joel

**COLD, COLD HEART**

with Tim McGraw

**IF I RULED THE WORLD**

with Celine Dion

**THE BEST IS YET TO COME**

with Diana Krall

**FOR ONCE IN MY LIFE**

with Stevie Wonder

**ARE YOU HAVIN' ANY FUN?**

with Elvis Costello

**BECAUSE OF YOU**

with k.d. lang

**JUST IN TIME**

with Michael Bublé

**THE BOULEVARD OF BROKEN DREAMS**

with Sting

**I WANNA BE AROUND**

with Bono

**SING, YOU SINNERS**

with John Legend

**I LEFT MY HEART IN SAN FRANCISCO**

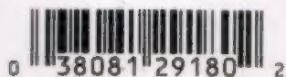
**HOW DO YOU KEEP THE MUSIC PLAYING?**

with George Michael

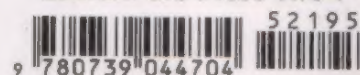


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# PUT ON A HAPPY FACE

11

(duet with James Taylor)

Music by CHARLES STROUSE  
Lyric by LEE ADAMS

Medium swing ♩ = 126-132

Chord progression: B♭6, Fm7/B♭, B♭13(♭9), B♭6, Fm7/B♭, B♭13(♭9)

Da da da da da da da da. (whistle)

*mf*

Chord progression: E♭6, Gm7, C9, Fm7, B♭7

Tony: 1. Gray skies are gon-na clear up, put on a hap - py face..  
James: 2. Gray skies are gon-na clear up, put on a hap - py face..

Chord progression: Fm7, B♭13, E♭, A♭(9), Gm7, C9

James: Brush off those clouds and cheer\_\_\_ up, put  
Tony: Brush off those clouds and cheer\_\_\_ up, put



on a hap - py face. Tony: Take off that gloom - y  
on a hap - py face, And if you're feel - ing



mask of trag - e - dy, it's not your style.  
cross and bick - er - ish, don't sit and whine.



James: You look so good that you'll be glad you de - cid - ed to smile.  
James: Just think a - bout ba - na - na splits and lic - o - rice. you'll feel



fine. darn it. Tony: Pick out a pleas - ant out look,  
We knew a girl so gloom - y,

Fm7 Bb13 Eb Abmaj7

stick out that no - ble chin. Tony: Wipe off that "full of doubt"  
 She'd nev - er laugh or sing. James: She'd nev - er lis - ten to

Gm7 C9 Fm7 Bbm7 Eb13

— look, slap on a hap - py grin.  
 me, now she's a mean old thing.

Abmaj7 Gm7 Fm9 Bb7

Tony:  
 James: And spread sun - shine all o - ver the place.  
 So spread sun - shine all o - ver the place.

To Coda ♪

Db13 C7(#5) F9 Fm7 Bb13 Eb6 Gb6

— just Both: put on a hap - py face! —

Bmaj7



Bb13



Eb6



Abmaj7



Gm9



C7(#5)



First system of musical notation, including a vocal line and a piano accompaniment. The piano part features a bass line with a (b) marking and a treble line with various chords and melodic fragments.

Fm7



Bb13(b9)



Eb6



Abmaj7



Second system of musical notation. The vocal line includes the lyrics: "Tony: Put on a hap - py face.\_\_\_\_". The piano accompaniment continues with a bass line and a treble line.

G7(b5)



C9



Fm7



Bbm9



Eb13



Abmaj7



D7



Third system of musical notation. The vocal line includes the lyrics: "James: Just put on a hap - py face.\_\_\_\_ (scat)". The piano accompaniment continues with a bass line and a treble line.

Gm7



C7(#5)



Fm7



D7(#5)



Db13(#11)



C13



Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with a bass line and a treble line.

Chord diagrams: F7, Fm7, Bb9, Eb6, Gb6, Fm7, Bb13

$\text{C}$  Coda

Chord diagrams: F7, Fm7, Ab13, Gm7, Db13(#11)

Both: put on a hap - py face,

Chord diagrams: C7(#5), F7, Fm7, Bb9

Tony: put on a hap - py

Repeat ad lib. and fade

Chord diagrams: Bb6, Fm7/Bb, Bb13(b9), Bb6, Fm7/Bb, Bb13(b9)

face! Tony: Da da da da da da da da.



# LULLABY OF BROADWAY

(duet with Dixie Chicks)

Words by AL DUBIN  
Music by HARRY WARREN

Bright latin jazz ♩ = 176

*mf*

Tony: Come on a - long and lis - ten to \_\_\_\_\_ the lul - la - by of



E♭6



Edim7



Fm7



Broad - way.

The hip hoo - ray and bal - ly hoo,\_\_\_

B♭9sus



B♭9



E♭6



A7(♭5)



A♭6

the lul - la - by of Broad - way.\_\_\_ *Natalie Maine:* The rum - ble of those

B♭m7



E♭13



A♭7



sub - way trains,\_\_\_

the rat - tle of the tax - ies.\_\_\_

Fm7



B♭m7



E♭13



The daf - fy - dils who en - ter - tain\_\_\_ at An - ge - lo's and



Max - ie's. Tony: When a Broad - way ba - by



says "Good - night," it's ear - ly in the morn - ing.



Man - hat - tan ba - bies don't sleep tight



Natalie: Tony: un - til the dawn.

Swing

19

Chord diagrams:  $A\flat$  4,  $B\flat m7$ ,  $A\flat$  4,  $B\flat m7$ ,  $E\flat 7$

Tony: Good - night, ba - by.

Dixie Chicks: Good - night, ba - by. \_\_\_\_\_

Chord diagrams:  $A\flat$  4,  $B\flat m7$ ,  $E\flat 7$ ,  $A\flat$  4,  $E\flat 7$  6,  $A\flat$  4

Good - night, the milk-man's on his way. \_\_\_\_\_


Good - night.


Chord diagrams:  $B\flat m7$ ,  $E\flat 7$ ,  $A\flat$  4,  $B\flat m7$ ,  $E\flat 7$

Sleep tight, ba - by.

Sleep tight, \_\_\_\_\_ ba - by. \_\_\_\_\_


















Sleep tight, let's call it a day. Hey!

Let's call it a day. Hey!

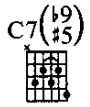
### Latin jazz

Tony: Come on a - long and lis - ten to the lul - la - by of

Broad-way. Dixie Chicks: Ba de - a ba - da de ba - da de ba - da de - ba!



Musical notation for the first system, featuring piano accompaniment in the left hand and a single melodic line in the right hand.



The band be - gan to go to town, —

Musical notation for the second system, including vocal melody and piano accompaniment.









and ev - 'ry - thing grew ha - zy. — Tony: You rock - a - bye your

Musical notation for the third system, including vocal melody and piano accompaniment.









ba - by 'round, — to El - ling - ton and Bas - ie. Dixie Chicks: When the







Musical notation for the fourth system, including vocal melody and piano accompaniment.

Broad-way ba - bies said "Good - night,"\_ it's ear-ly in the morn - ing.\_

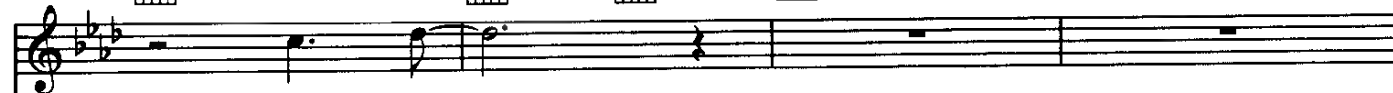
Tony: Man-hat-tan ba - bies don't sleep tight\_ un - til the dawn.\_

**Swing**  







Tony: Good - night,\_ ba - by.\_

Dixie  
Chicks: Good - night,\_ ba - by.\_

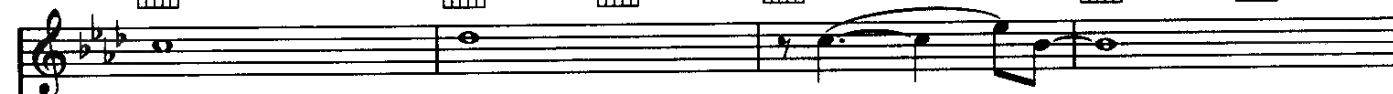




Good - night.\_\_\_\_



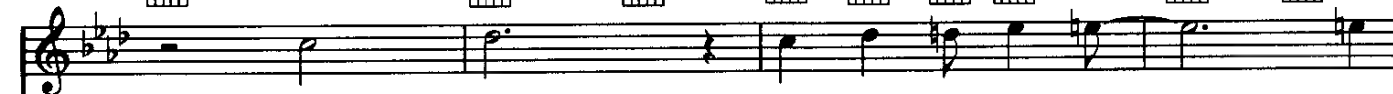
Good - night,\_\_\_\_ the milk-man's on his way.\_\_\_\_



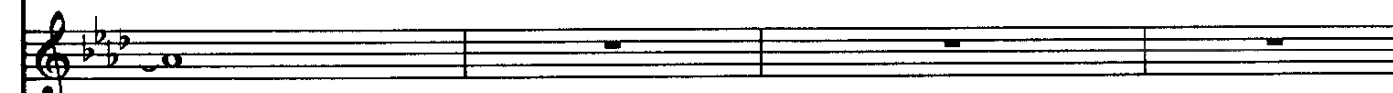
Sleep tight, ba - by.\_\_\_\_



Sleep tight,\_\_\_\_ ba - by.\_\_\_\_



Sleep tight, let's call it a day!\_\_\_\_ But



B $\flat$ m7E $\flat$ 7

C7

F7

Bm11

lis - ten to the lul - la - by, \_\_\_\_\_

old \_\_\_\_\_

Of

old \_\_\_\_\_

To Coda  $\oplus$ B $\flat$ m11E $\flat$ 13A $\flat$ 13G $\flat$ 13

Broad

way. \_\_\_\_\_

Broad

way. \_\_\_\_\_

A $\flat$ 13G $\flat$ 13A $\flat$ 13G $\flat$ 13






Good - night, ba - bies.

*p*













Good - night, the milk-man's on his way. \_\_\_\_\_

*D.S. al Coda*

*mf*

way. \_\_\_\_\_ *Ad-lib. scat*

way. \_\_\_\_\_ Ba - ba do ba do bop, yeah!



# SMILE

(duet with Barbra Streisand)

Words by JOHN TURNER  
and GEOFFREY PARSONS  
Music by CHARLES CHAPLIN

Slowly ♩ = 60

Chord diagrams: F# D#m7 Bm6 E7 F# D#m7 G#13(#11)

(solo violin)

*mp*

(with pedal)

Bmaj7/C#

Bb13(b9)

Eb7(#9)

Am11

D13

G#m11

C#13(b9)

(string section)

(solo violin)

Rubato ♩ = 60

F#

Dm/F#

B/C#

Bmaj13

Tony: Smile, though your heart is ach - ing, smile, e - ven though it's break-ing.

F#6/A#



F#m6/C#



G#m7



Eb13



Eb7(#5)



When there are clouds

in the sky, you'll get by.

If you

G#m11



Bm11



E13(#11)

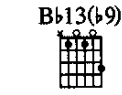
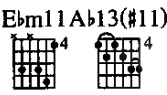


smile

through your fear and sor-row,

smile

and may-be to-mor-row



you'll see the sun come shin-ing through

for you. Barbra: When you



light

up your face

with glad-ness,

hide ev-'ry

*a tempo*

Bb13sus



Bb13



Eb(9)/G



Gbdim7



trace of sad-ness,

al-though

a

tear

may be

Fm7



C13



Fm7



ev - er — so near.

That's the

time —

you must

keep on try-ing,

smile,

what's the

use

of cry-ing?

You'll find — that life,

life is still

worth while,

if



A 7/B $\flat$ B $\flat$ 13A m7( $\flat$ 5)A $\flat$ m7D $\flat$ 7

you

just

smile...

(solo violin)

E $\flat$ /B $\flat$ G7( $\sharp$ 9)

Cm11

F7( $\sharp$ 11)

F7

A $\flat$ /B $\flat$ 

D13sus

D13( $\flat$ 9)

Gmaj7

A m7/G

Tony: Light up your

face

with glad - ness Barbra: and

A6/G

Am7

D13

Bm7

hide ev - 'ry lit - tle trace of sad - ness, al - though a

Bbdim7

Am7

E9

E7(b9)

tear may - be ev - er so near.

Am7

Bm7

Cm

Tony: That's the time you must keep on try - ing. Smile, what's the

F13(#11)

F9

G/B

B13

B7(#5)

Em11

A13(b9)

use of cry - ing? Barbra: You'll find that life is still worth

Am7/D

D#dim7

D13(b9)

G

while,

Both: if

you

just

smile. \_\_\_\_\_

*rall.**a tempo*

A/G

G(9)

Gsus

Tony: Bar - bra,

I

love you smile.

Barbra: And

To

ny,

I

F13(#11)

C

Bm7

Am7

Eb9(#11)

Cmaj7/D

D13(b9)

love

your

smile. \_\_\_\_\_

Both: So, \_\_\_\_\_

just

*rall.*

Freely

C9

Cm9

Gmaj13

smile. \_\_\_\_\_

(solo violin)

*rall.*

# THE VERY THOUGHT OF YOU

(duet with Paul McCartney)

Words and Music by  
RAY NOBLE

Slowly and freely

N.C.

Chord diagrams: Bbm9, Gm7(b5), Edim7, Fm9, Bb13(#11)

Performance markings: *mp*, *l.h.*, *cresc.*, *mf*

Figured bass: 6, 3, 3

Moderately slow ♩ = 72 (♩ =  $\frac{1}{2}$  ♩)

Chord diagrams: Bbm11, Eb7(b9), N.C., Abmaj7, Db/Eb, Abmaj9, Db/Eb

Performance markings: *dim.*, *mf*, (with pedal)

Figured bass: 4, 5, 4, 4, 4, 4

Vocal line: Tony: The ver-y thought of you... and I for-

Chord diagrams: Abmaj13, Db9, Cm7, Bm7(b5), Bbm7, Eb7sus, Abmaj9, Bbm7, Bdim7, Cml1, F7

Performance markings: (with pedal)

Figured bass: 4, 3, 3, 3, 3, 3, 3, 3, 3, 3

Vocal line: get to do the lit-tle or-di-nar-y things that ev-'ry-one

Chord diagrams: Bb13(#11), Fm9, Bb13 F7(b9), Bbm9, Bbm7/Ab, Gm7(b5), C13(b9), C+

Performance markings: (2nd time Inst. solo ad lib....)

Figured bass: 6, 3, 3, 2

Vocal line: ought to do. Paul: I'm living in a kind of day-dream.

Fm7

Fm7/Eb

Dm11

G13(b9)

Cm9

B9(#5)

Abmaj7/Bb Bb13(#11)

33

I'm hap-py as a king.

And fool-ish

though it may seem,

to

me that's ev-'ry-thing.  
...2nd time-end solo)

Tony: The mere i-dea of you,

the

long-ing here\_ for you;

you'll nev-er know\_ how slow the mo-ments go\_

till I'm near to you.

Paul: I see your face in ev-'ry



Gm7(b5)

C7(b9) *To Coda*  $\diamond$ 

Fm7

Fm7/Eb

Dm7(b5)

flow - er, your eyes in the stars — a bove. *Tony:* It's just the

Bbm11

F7(b9)

Bbm11

Abmaj7

D.S.  $\text{al Coda}$   
G13(b9) Cm7(#5) F7(#9)

thought of you, — *Paul:* the ver - y thought of you, — *Both:* my love.

 $\diamond$  *Coda**Freely*

Fm7

Fm7/Eb

Dm7(b5)

Bbm11

F7(b9)

Eb9(b5)

eyes in stars a - bove. *Tony:* It's just the thought of you, — *Paul:* the ver - y thought of you, — *Both:* my

N.C.

Abmaj7

Db13(#11)

Abmaj13(#11)

love.

*a tempo* *mp* *rit.*

# THE GOOD LIFE

35

(duet with Billy Joel)

Slowly with expression  $\text{♩} = 72$

Words by JACK REARDON  
Music by SACHA DISTEL

Chords: Cm9, F9, Bbmaj13, Cm11

3 3 3 3

*mp* *cresc.* *mf* *dim.*

Easy swing  $\text{♩} = 80$  ( $\text{♩} = \text{♩}^3$ )

Chords: F7(b9), Bbmaj7

3 3 3 3

*rit.* *a tempo* *mf*

*8va* Tony: Oh, the good life, full of fun, seems to be the i -

Chords: Am11, D7(b9), D9, D7(b9), D9, Gm9, Gm9(maj7), Gm7, Gm7/F

3 3 3 3 3 3 3 3

deal, umm, the good life, lets you hide, all the sad-ness you

Chords: Em7(b5), A7(b9), A7(b9), Cm9, Ebm6

3 3 3 3 3 3 3 3

feel, Billy: you won't real-ly fall in love for you

(2x - Inst. solo ad lib....)

Bbmaj7

Am7(b5)

D7(b5)

Gm

Gm(maj7)

can't take the chance,

...2x - end solo)

Tony:

so

be

hon-est

with your -

with your -

self,  
self,don't try to  
don't try tofake ro-mance.  
fake ro-mance.Tony: Yes,  
Billy: It'sthe good life.  
the good life.

to be

free and ex-plore the un-known,

like the heart-aches

when you

learn you must face them a-lone,

{ Billy: please re-mem-ber  
Tony: So please re-mem-berI still  
I still

$A\flat 9(\sharp 11)$   $B\flat maj7$   $Dm7(\flat 5)$   $G7(\flat 9 \sharp 5)$

want you \_\_\_\_\_ and in case you won-der why, \_\_\_\_\_ Tony: well, \_\_\_\_\_ just  
 want you \_\_\_\_\_ and in case you won-der why: \_\_\_\_\_

$Cm9$   $Cm9/F$   $F7(\flat 9)$   $B\flat 6$   $A\flat maj7/B\flat$   $Fm7/B\flat$   $B\flat 13(\flat 9)$

wake up, \_\_\_\_\_ Both: kiss the good life \_\_\_\_\_ good-bye. \_\_\_\_\_

Coda  $Dm7(\flat 5)$   $Cm9$   $E\flat/F$   $F7(\flat 9)$  N.C.

well, just wake up, \_\_\_\_\_ Both: kiss the good life \_\_\_\_\_ good - bye. \_\_\_\_\_

rit. a tempo

$G\flat maj7$   $C\flat maj7$   $B\flat maj9$  Freely

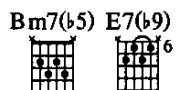
l.h.

# THE SHADOW OF YOUR SMILE

(duet with Juanes)

Music by JOHNNY MANDEL  
Lyric by PAUL FRANCIS WEBSTER

Slowly ♩ = 66



(flute)

*mp*

(with pedal)

(strings)

3



(flute)

Tony: 1. The shad - ow of your

Gentle bossa ♩ = 76



smile  
mor

when you are gone  
en mi so - ñar,

A7(#11)

Am7

D9

D7(b9)

will col - or all my dreams and light the  
pa - re - ce des - per - tar so - la, an - cie -

Gmaj9

Cmaj7

F#m7(b5)

F#7(b5)

dawn. dad. Look in - to my eyes, my  
Sien - to que al par - tir te

B9sus

B9(#11)

Em9

Em7/D

love, and see all the  
vas de mi. No po -

C#m7(b5)

F#13

F#7(b9)

B9sus

love - ly things you are to me.  
dré ol - vi - dar ni ser fe - liz.



**B7** **F#m7** **C7(#11)** **B13** **B7(b9 #5)**

*Juanes:* Our wist - ful lit - tle star was far too  
La es - tre - lla que nos vió ya se a - pa -

**Em11** **A13(#11)** **Am7** **Eb13(#11)**

high, a tear - drop kissed your lips and  
gó; tal vez por - que tu a - diós me ha -

**D9sus** **D7(b9)** **Bm7(b5)** **E7(b5)** **E7** **E7(#5)** **E7**

so did I. Tony: Now when I re -  
rá sen - tir Tony: que te hi - ce

**Am7** **F13sus** **F13** **Bm7(b5)** **F13**

mem - ber spring, all the joy that love can bring.  
dar - me a - mor, *Juanes:* no te su - pe com - pren - der.

E9sus E7(b9) 1. A13 E9(#11) D9sus D7(b9)

I will be re - mem - ber - ing the shad - ow of your  
 Tony: Só - lo guar - da -

G6 Fm7(b5) B7(b9) Em(9)

smile. Juanes: 2. La som - bra de tu a -

2. A13 E9(#11) D9sus Am7(b5)/D D7(b9) N.C.

ré de tí Both: la som - bra de tu a - mor.

rit. a tempo

C Bm7 Am7 Gmaj9 F9(#11) B13(b9) Emaj13(#11)

rit.

# RAGS TO RICHES

(duet with Elton John)

Brightly  $\text{♩} = 80$  ( $\text{♩} = \text{♩}^3$ )

Words and Music by  
RICHARD ADLER and JERRY ROSS

G13 A13 A13 B13 B13 C6 G11 C6

( $\text{♩} = \text{♩}$ )

Easy swing  $\text{♩} = 80$

G11 C6 N.C. Dm9

Tony: I know I'd go from rags to rich-es

G9 Cmaj9 B13 A7

if you would on - ly say you care. And though my pock - ets may be

Dm7 A7(#9) Dm7 G13 Cmaj9 F9 F#9 G9

emp - ty, I'd be a mil - lion - aire.

Cmaj9



Em7



Ebm9



G13



F



G13



Dm7/F



Elton: My clothes may still be torn and tat - tered, — but in my heart I'd still be

Em7



Bb13(#11)



A7(#5)



Eb9(#11)



Dm7



Ab9(#11)



king. Your love is all that ev - er mat - tered, —

G11



Em7



Eb9(#11)



G7/D



F7(b5)



Cmaj7/D



G13



it's ev - 'ry - thing. — Tony: So

Bridge: (♩=♩)



A7(#5)



G7/D



G9



G7/D



G7



o - pen your arms — and you'll o - pen the door — to ev - 'ry trea - sure that

C6 Dm7 D♭9(#11) C6 A7(#9) Dm7 G7

I'm hop-in' for. Elton: Hold me and kiss me and tell me you're mine ev - er

C6 Dm7 D♭maj7 C6 E7(#5) Fmaj7 (♩ = ½ ♩)

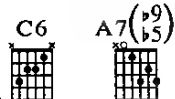
more. Tony: Must I for - ev - er be a beg - gar

G11 G7 Em7 B♭13(#11) Am7 A7(#5) To Coda

Elton: whose gold - en dreams will not come true? Tony: Or will I go from rags to

Dm7 A♭9(#11) Fmaj7/G G13 C6 F/G G7(♭5)

rich - es? Both: My fate is up to you.



*f*

3



(♩ = ♩)

*mp*

3

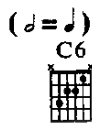
3

3

3

3

*f*



D.S. al Coda

Coda



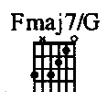
Tony: Must I for - ev - er be a

*mf*

3

rich - es?

*rit.*



Both: My fate is up to you.

*a tempo*

*f*

*sfz*

# COLD, COLD HEART

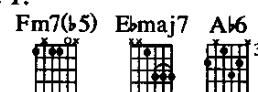
(duet with Tim McGraw)

Words and Music by  
HANK WILLIAMS

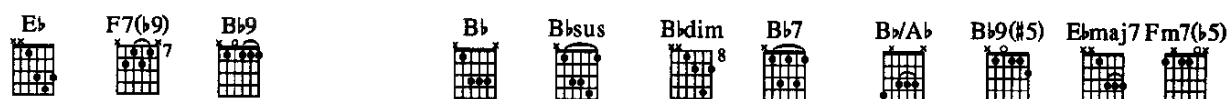
Freely

N.C.

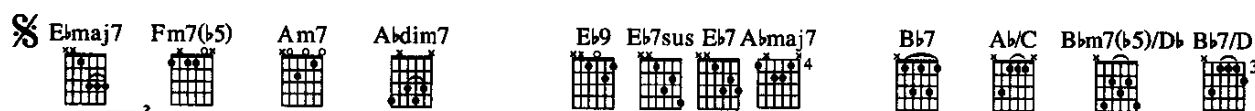
Verse 1:



Tony: 1. I tried so hard, my dear, to show\_ that



she's my ev - 'ry dream... Yet she's a - fraid each thing I do is just some e - vil scheme. A



mem-'ry from her lone-some past\_ keeps us so far a - part. Why can't I free her doubt-ful mind and  
(2nd time instrumental solo ad lib....)



## Easy swing ♩ = 69 (♩ = ♩) Verses 2 &amp; 3:

B♭9 A♭maj7/B♭ B♭7(♭9) E♭6 B♭7(♯5) E♭6 B♭7(♭9) E♭maj7 B♭7(♭9)

melt her cold, cold heart.

Tim: 2. An-oth-er love\_\_ be - fore my time\_\_ made

2nd time end solo) 3. See additional lyrics

*mf*

E♭(9) Gm D/F♯ B♭7 A♭/B♭ B♭7

her heart sad and blue. And so my heart is\_\_ pay-ing now\_\_ for

B♭9 E♭maj7 B♭7(♯5) E♭maj7 B♭7(♭9) E♭maj7 B♭7(♭9)

things I\_\_ did-n't do. In an-ger, un-kind words are said\_\_ that

To Coda ♯

E♭maj7 D♭/F E♭7/G A♭ A♭6 B♭ Fm7

make the tear - drops start. Tony: Why can't I free her

B♭7(♭9)      B♭9      Cm7/B♭ B♭7(♭9)      E♭      B♭7(♯5) *D.S. al Coda*

doubt - ful mind, — and melt her cold, cold heart.

Coda      (♩ = ♩)      **Freely**  
 E♭maj7      D♭/F      E♭7/G      A♭      A♭+      A♭6      B♭      Fm7      B♭7(♭9)      B♭9

more we drift a - part.      *Tim:*      *Tony:* Why can't I free her doubt-ful mind — and

Cm7/B♭ B♭7(♭9)      E♭6      E♭7/G      A♭6      A dim7      Cm7/B♭ B♭7(♯5)      E♭6

melt her cold, cold heart. —

*a tempo*      *rit.*

*Verse 3:*

*Tony:*

There was a time when I believed that she belonged to me.  
But now I know her heart is shackled to a memory.

*Tim:*

The more I learn to care for her, the more we drift apart.

*Both:*

Why can't I free her doubtful mind and melt her cold, cold heart.

# FOR ONCE IN MY LIFE

(duet with Stevie Wonder)

Music by ORLANDO MURDEN  
Lyrics by RONALD MILLER

Freely, with expression (♩ = 60)

Chord diagrams: C, Cmaj7, C7, C7(b9), Fmaj13, Bb13, C/G, C/E, Ab13

(with pedal)

Chord diagrams: Dm7, G13(b9), C, C+, C6, C#dim7

Tempo: Slowly ♩ = 60 (♩ =  $\frac{3}{4}$ )

Tony: For once in my life — I have some-one who needs me,

Chord diagrams: Dm7, Bb/D, Dm7, G9, Dm7, A7(b9)

some - one — I've need-ed so long. For once un - a - fraid

Dm7

G7

G7(b5)

C6

G7(b5)

I can go where life leads me, and some - how I know I'll be

Cmaj9

E7(b9)

Am

Am(maj7)

Am7

D9

strong. Stevie: For once I can touch what my heart used to dream of

Dm9

A7(b5)

Dm7/G

Em7

E7(b9)

long be - fore I knew some - one warm like

Am9

Am9/D

A13(b11)

G13

G7(b9)

you could make my dreams come true. Tony: For








once in my life I won't let sor-row hurt me, not like it's hurt me be -








fore. Stevie: For once I have some-thing I know won't de - sert me. —








I'm not a - lone\_ an - y - more. Tony: For once I can say this is








mine, — you can't take it. Stevie: Long as I know I have love, — I can make it

52 C/G F#13 Fmaj7 G11 C C+

Tony: For once in my life I have some-one who needs me.

(Harmonica solo ad lib....)

mp

Bb13 A7(#5) Dm Bb/D G13 A7(b9)

Dm7 Ab13 G11 G13 C6 G13

Gm7 C9 Gb9(b5) Fmaj7 E7(#9) E7(b9)

...end solo) Tony: For once I can say this is mine, you can't take it.

mf

Am Am(maj7) Am7 D13 A♭13

Stevie: long as I know I have love I can make it. Tony: For

C/G G♭7(b5) Fmaj7 Em7 Dm7 G13(b9)

once in my life I have some - one who needs

*rit.*

**Freely** C♯ C13 C13(b9) Fmaj9/C Fm(maj7)/C

me.  
Stevie: For once in my life, for once in my life I have some - one, some - one.

D♭maj7/E♭ A♭maj9 D♭9 G7(b9) C♯

in my life, some - one who needs me.

*mp*



# THE BEST IS YET TO COME

(duet with Diana Krall)

Music by CY COLEMAN  
Lyric by CAROLYN LEIGH

Medium swing ♩ = 132

G13sus



A13sus



A13(<sup>b9</sup>11)



Dm11



Dm7/G



Ebm11



Dm11



Cm11



Am11



Gm11



Em11



Ebm11



Dm11



Cm11



N.C.

C



Tony: Out of the tree of life — I just picked me a plum, —

A7



you came a long and ev - ry-thing start-ed to hum, —

Dm7



G13



C



C7



Am7



B7(b9)



still it's a real good bet... the best is yet to come...

E<sup>6</sup><sub>9</sub>

*Diana:* The best is yet to come... and, babe, won't it be fine...

D13



C#9sus



you think you've seen the nut... but... you ain't... seen it shine...

G#m7



C#9



F#m7



B7



Wait... till the warm-up's under way...



Tony: wait till our lips have met, Diana: wait till you see that



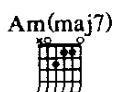
sun - shine day, Tony: you ain't seen noth - in' yet! \_\_\_\_\_



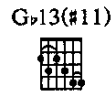
The best is yet to come and, babe, won't that be fine, Diana: The best is yet to come, the \_\_\_\_\_



\_\_\_\_\_ best is yet to come, come the day you're mine. \_\_\_\_\_



Tony: Come the day you're mine. I'm gon - na teach you to fly.



We've on - ly tast - ed the wine,



we're gon-na drain the cup dry.



Diana: Wait till your charms are ripe for these arms to sur - round, sha do ba de - a do doot do ya,

Am F13 Eb13 D9 Am11 D13 D7(#9)

Tony: you think you've flown be - fore but you ain't left the ground.

Gm11 Am7 Bbmaj7 Bb/C Bm7(b5) Bb13 A7(#9) D7(#9)

Diana: Wait un - til you're locked in my em - brace, Tony: wait till I draw you near; Diana: wait.

Gm11 Am7 Bbmaj7 Bb/C Gm7 N.C. F6 Ebm9 Ab13(#11)

— till you see that sun-shine place, Tony: ain't noth-in' like it here!

Dbbmaj7 Db7 Db6 Cb7(b5) Bb9 Fm7(b5) Bb13 E7

Diana: The best is yet to come and, To-ny, won't it be fine?

Dbbmaj7 Db7 Db6 Cb7(b5) Bb9 Fm7(b5) Bb13 E7

Diana: The best is yet to come and, To-ny, won't it be fine?

E♭9 B♭7(♭9) A♭9 N.C. D♭maj7 D♭7 D♭6 C7(#9) F7(♭9)

Tony: The best is yet to come, come the day you're mine.

B♭m6 G♭13 B♭m6 E♭7(#11) A7 A♭7

D♭6 B♭7(#9) E♭m11 A13 A♭7 D♭6 C7alt F7(#9)

B♭m6 C13 F7(#9) B♭m6 G♭13 F7(#9)

(Tony:) Wait till your charms are ripe for these arms to surround.







you think you've flown be - fore\_\_\_\_\_ but you ain't\_\_\_\_\_ left the ground.\_\_\_\_\_








*Diana:* Wait un - til you're locked in my em - brace,\_\_\_








*Tony:* wait till I draw you near;\_\_\_\_\_ *Diana:* wait\_\_\_\_\_ till you see that








sun - shine place, *Tony:* ain't noth - in' like it here!\_\_\_\_\_

C = B:

Dmaj7

D7

D6

C7(b5)

B9

F#m7(b5)

B13

F9(#5)

*Diana:* The best is yet to come\_\_\_ and, babe, won't it be fine?\_

E9

Bb7(b9)

A9

N.C.

Dmaj7

B13(b9)

Em9

A7(b9)

*Tony:* The best is yet to come,\_\_\_ *Diana:* come\_ the day\_ you're mine, *Tony:* come\_ the day you're mine,\_\_\_

Dmaj7

B13(b9)

C(9)/E

A7(b9)

D6

Bb13

A13

N.C.

\_\_\_ *Diana:* come the day you're mine.\_\_\_ *Tony:* *Diana:* come the day you're

Abmaj13

Gmaj13

Em11

Ebmaj7(#11)

Dmaj13(#11)

mine.



# IF I RULED THE WORLD

(duet with Celine Dion)

Music by CYRIL ORNADEL  
Words by LESLIE BRICUSSE

Moderately slow  $\text{♩} = 72$

Chord diagrams: B $\flat$ , B $\flat$ +, B $\flat$ 6, C13, B $\flat$ 13, Am7, E $\flat$ 13( $\flat$ 5)

*mf*  
(with pedal)

Chord diagrams: D11, D7( $\flat$ 9), G13, G7( $\sharp$ 5), C11

Tony: 1. If

Light swing ( $\text{♩} = \text{♩}'$ )  
Chorus 1:

Chord diagrams: F, F6, Fmaj7, F7, Em7, A7

I ruled the world, ev - 'ry - day would be the first day of spring,

B $\flat$ 7 A7sus A7( $\sharp$ 5) Dm(9) Dm(maj7) Dm7 G13( $\flat$ 5) G13

ev - 'ry heart \_\_\_\_\_ would have a new song to sing, and we'd sing

Am7 D7( $\flat$ 9) G13 C11 C13( $\flat$ 9)

of the joy \_\_\_\_\_ ev - 'ry morn - ing would bring. *Celine: 2. If*

### § Chorus 2 & 3:

Fmaj7 Fmaj7( $\sharp$ 5) Fmaj7 B $\flat$ maj7 Em7 B $\flat$ 13( $\flat$ 5)

I ruled the world, ev - 'ry man \_\_\_\_\_ would be as free \_\_\_\_\_ as a bird,  
 (3.) I ruled the world, ev - 'ry man \_\_\_\_\_ would say the world \_\_\_\_\_ was his friend.

A7sus A7( $\flat$ 9) A7( $\flat$ 9) Dm Dm(maj7) Dm7 G13( $\flat$ 5) *To Coda*

ev - 'ry voice would be a voice \_\_\_\_\_ to be heard. Take my word; we would  
 Tony: There'd be hap - pi - ness that no \_\_\_\_\_ man could end. No, my friend,

Am7



D7(b9)



Gm7(4)



Bb/F



Em7(4)



A7(#9)



treas - ure each day that oc - curred.

Bridge:

Dmaj9



Bm9



Em7



A9



Gdim7



Tony: My world\_\_ would be a beau - ti - ful place\_\_ where we would

weave such won - der - ful dreams.

Celine: My world

would wear a

Gm7(4)

Bb/F

Em7(b5)

A7

Dm7

Dm7/C

Bm9

E7

Gm7(4)

C13

D.S. al Coda

smile on his face, like the man in the moon has when\_\_ the moon\_\_ beams\_\_ 3. If

Coda

C13



E13b9



D7sus



D7



not if I ruled the world. Celine: Ev - 'ry



head would be held up high. Tony: There'd be sun-shine in ev - 'ry-one's



Celine: sky Tony: if the day ev - er dawned when I ruled the

rit. cresc. colla voce



world.

f a tempo rit.

# ARE YOU HAVIN' ANY FUN?

(duet with Elvis Costello)

Music by SAMMY FAIN  
Words by JACK YELLEN

Big band swing ♩ = 132 (♩ = ♩)

Chord diagrams for guitar are provided above the staff lines.

**Verse:**

**Tony:** Hey, fel-la, with a mil-lion smack-ers, and ner-vous in-di-ges-tion,

**Elvis:** rich fel-la eat-ing milk and crack-ers, I'll ask you one ques-tion. **Both:** You

Em7(b5)

A7(#5)

Dm7

A7

Am11

D13

G13

sil ly so and so, —

with all your dough: *Tony*: Are you hav-in' an - y

**Refrain:**

C6

Bb6

B6

C6

A/C#

Dm7

F7

F#7

G7

fun?

(2nd time Big band shout chorus...)

What-cha get-tin' out - ta liv - in'?

A7(#5)

Dm7

Em7

G13

What — good is what you've got — if you're not

hav - in' an - y

C6

Bb9

B9

C9

N.C.

C6

Bb7

B7

C6

fun?

*Elvis*: Are you hav-in' an - y laughs?

C#dim7

Dm7

F

F#

G7

Eb9(#11)

Dm7

Em7

Are you get-tin' an - y lov - in'?

If oth - er peo ple do, so can

you. Have a lit - tle fun.

...2nd time-end soli)

Tony: 1. Af - ter the  
2. See additional lyrics

## Bridge:

Ab9

G7(#5)

Cm7

hon - ey's in the comb,

lit - tle bees go out and play. Elvis: E - ven the old

F#dim7

G7

G13

N.C.

— gray mare down home

has got - ta have hay.

Both: Hey! Tony: Bet - ter have some

Refrain:

To Coda

Chord progression for Refrain:

C6 Bb7 B7 C7 C#dim7 Dm7 F7 F#7 G7

fun. You ain't gon-na live\_\_ for - ev - er.

Be - fore you're old\_\_\_\_ and gray, still o - kay,\_\_\_\_

Chord progression for second line:

Eb9(#11) Dm7 G7 Em7(b5) A9

Chord progression for third line:

Dm7 G7 C6/E A7(b9) Dm7 G7 C6

have your lit - tle fun,\_\_\_\_ son. Both: Have your lit - tle fun.\_\_\_\_

Coda

Chord progression for Coda:

G7 Eb9(#11) Dm7 G7 Em7(b5) A7(b9)

Elvis: divisi Tony: Be - fore you're old and gray,\_\_\_\_ still o - kay,\_\_\_\_





Tony: have your lit - tle fun, son.      Tony: Have your lit - tle

C6 N.C.      F Em7 Eb6 D7sus Dbmaj7      C6

fun.

*sfz* gliss.

**Bridge 2:**

*Elvis:*

Why do you work and slave and save?  
Life is full of ifs and buts.

*Tony:*

You know the squirrels save and save.  
What have they got? Nuts!

**Refrain:**

*Tony:*

Better have some fun.  
You ain't gonna live for-ev-er.

*Both:*

Before you're old and gray, still okay,

*Tony:*

have your little fun, son.

*Both:*

Have your little fun.

# BECAUSE OF YOU

71

(duet with k.d. lang)

Words and Music by  
ARTHUR HAMMERSTEIN  
and DUDLEY WILKINSON

Slow ballad ♩ = 76

A13 A7(#5) D7(#5) D7(#5) G13 C7(#9) C7(b9) A7(#9) D7(#5) D7(b9)

(with pedal)

G13 G9(#5) Bb/C C7(b9) F6 Fmaj9 D7(b9)

(Sung 8va lower)

k.d.: Be - cause of

poco rit.

♩ (♩ = ♩)

Gm9 C9

Gm9 C7(b9)

Fmaj7 A7(#5)

Am7/D

D13(b9)

you, there's a song in my heart. Be - cause of

(2nd time Inst. solo ad lib....)

a tempo

Gm11

Am7 D7(b9)

Bbmaj7/C

C13(b9)

Fmaj7

F6

Fmaj9

E7(#9)

you, my ro-mance had its start. Tony: Be-cause of

Tony: Be-cause of

Am7(b5) Eb13(#11)

D11

D7(b9)

Gm9

D7(#5)

Gm(9)

you, the sun will shine. The moon and stars\_\_\_\_\_ will say you're mine.\_\_\_\_\_ For -

Dm7

G7(b9)

Gm7

C13

D7(#9)

ev - er and nev - er\_\_\_\_\_ to part. Tony: I on - ly

...2nd time end solo)

Gm11

Fdim7

Gm9

C7(b9)

F6

Fmaj9

Am7(b5)

Eb13(#11)

live for your love and your kiss. k.d.: It's par-a - dise\_\_\_\_\_ to be

To Coda ♯

Am7/D

D7(b9)

Gm9

Am7

Gm(maj7)

Gm(9)

Bm7











E7(b9)

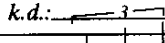
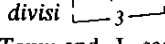
Am7








Eb13(b9)

near you like this.\_\_\_\_\_ Be - cause\_\_\_\_\_ of you, my life is now worth-








D.S. % al Coda

Dm11  3    Dm7     Gm7     D7     Gm9  3    C13(b9)  2    F6     Bbmaj9     A7(b9)  4    D7(#9)  4

*k.d.:*  3  
*divisi*  3  
 while Tony: and I can smile be - cause of you.




Coda  
 Adim7/G  3    Gm  3    Tony:  3    C/Bb     E7     Fmaj9     A7(b9)  4

*k.d.:* Be - cause \_\_\_\_\_ of you, Tony: my life is now worth -

Dm11  3    N.C.    Gm9  3    Tony:  3    k.d.:  3    Gm11     C13(b9)  2    F6 

while *k.d.:* and I can smile Tony: be - cause of you.

*rit.*    *a tempo*

Bb/F     Bbm/F     Fmaj9     *rit.*    *p*

## JUST IN TIME

**(duet with Michael Bublé)**

**Lyrics by BETTY COMDEN  
and ADOLPH GREEN  
Music by JULE STYNE**

**Medium swing ♩ = 132**

Medium Swing ♩ = 152

C(9) Em7 A7(b9) Dm7 Ab13 G13 C(9) Em7 A7(b9)

*mf*

Dm7 Ab13 G13 C6

Tony: 1. Just in time,  
2. Instrumental

*mp*

I found you

Bm11 E7 A7sus

just in time, be - fore you came, my time

A7 D9sus D9 Ab13

was run - ning low. Yes,

\*Original recording up one  $\frac{1}{2}$  step in D.

Just in Time - 4 - 1  
28535

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G13sus



G13



Db9



Cmaj9



I was lost, the los - ing dice were tossed,  
 Michael: We were lost, the los - ing dice were tossed,

C13



F



F+



F6



Fmaj7



my brid - es all were crossed, no - where to go.  
 our brid - es all were crossed, no - where to go.

Bm7(b5)



B7(#9)



F9



E9



Bm7(b5)



E7(#5)



Am



Michael: Now you're here  
 Tony: Now we're here

*mf*

Am(maj7)



Am7



D7



B7(b9)



and now I know just where I'm go - ing, no more  
 and now we know just where we're go - ing, no more

C6

B7(b9)

Bb9

A9

doubt  
doubtor fear,  
or fear,I've\_\_\_ found  
we've\_\_\_ foundmy way.  
our way.

D9

Ab7(b9)

Fmaj7/G

F9(b11)

Tony: For love came  
Both: For love camejust in time,\_\_\_  
just in time,\_\_\_Michael: you found\_\_\_ us  
we found\_\_\_ you

Em11

1.  
A7

Eb13

D7

just in time  
just in timeTony:  
Michael:  
Both: and changed our lone - ly life,\_\_\_ that

G7sus

G7

C6

Eb13

Abmaj7

F/G

love - ly day.---

2.  
A7 Eb13 D9 G13sus Fmaj7

Tony: and changed our lone - ly lives that love - ly day,

E13 Bb9(#11) Em7 Em7(b5) A7(#9) F6

Both: changed our lone - ly lives.

Dm7/G C/G C#G D/G Eb/G G13(b9) C6

that love - ly day.

Eb6 D7 Dbmaj7 Cmaj13(#11)



# THE BOULEVARD OF BROKEN DREAMS

(duet with Sting)

Words by AL DUBIN  
Music by HARRY WARREN

Moderately slow ♩ = 80

N.C.

A19(b5)

*mf*  
(with pedal)

Dm7(b5)

G7(b9)

Bluesy (♩ = ♩♩)

Tony: I walk a - long the street of

Cm

Bb(9)/D

Eb6

Abmaj7

sor - row, the bou - le - vard of bro - ken

Dm7(b5)

A13(b5)

G7(b9)

dreams, where gig - o - lo and gig - o -

71

Dm7(b5) G7 Dm7(b5) G7(#5)

lette can take a kiss with-out re - gret so they for - get their — bro - ken

dreams. *Sting:* You laugh to - night and cry to -

mor - row — when you be - hold — your — shat - tered

schemes. And gig - o - lo — and gig - o - lette

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chords and fingerings, and a piano accompaniment. The chords are: Dm7(b5), G7, Dm7(b5), G7(#5), Cm7, Eb13sus, Eb9, Abmaj7, G7(b9), Cm, Dm7(b5), Eb6, Abmaj7, Dm7(b5), Ab13(b5), and G7. The piano accompaniment features various musical notations including triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte).

Dm7(b5)



G7



Dm7(b5)



G7(b5)



wake up to find their eyes are wet with tears that tell of bro - ken

Cm



Fm11 Dmaj7(#11)



C7



Db9



dreams.

Tony: Here is where you'll al - ways

Gm7(b5)



Db9



C7sus(b9)



C7(b9)



find me,  
(2nd time gtr. solo ad lib....)

al - ways walk - ing up and

Tony:

Sing:

down.

Tony: But, I left my soul be -

Fm7 G<sup>7</sup> C<sup>7</sup>(#5) Fm9 B<sup>b</sup>9sus B<sup>b</sup>13(b9)

hind me in an old ca - the - dral

3 3 3

E<sup>b</sup>maj7 A<sup>b</sup>maj9 G7sus

town. *Sting:* The joy that you find here, you

3

Cm9 B7(b9) E7(#5) A7(#9) A<sup>b</sup>maj7

bor - row. You can - not keep it long, it

3 3

D13 A<sup>b</sup>9(b5) G7sus(b9)

seems. *Tony:* But, gig - o - lo and gig - o - lette

Dm7(b5)

G7

Dm7(b5)

G7(#5)

Sting:

3

still sing a song and dance a - long Tony: the bou - le - vard of bro - ken

3

Cm

Fm11

Db7(#11)

Cm11

C7

Db9

D.S.  $\text{\textcircled{X}}$  al Coda

dreams.

3

Coda

Ebmaj7

A $\flat$ maj9

Dm7(b5)

Gsus

G7(#5)

...end gr. solo)

Tony: The joy that you find here, you

3

3

Cm

Eb9sus

Eb13

A $\flat$ maj9

Dbmaj7

bor - row.

You can - not keep it long, it

3

3

Dm7(b5)      Ab9(b5)      G7      *Sting:*      Dm7(b5)

seems.      Tony: But    gig - o - lo\_\_\_\_\_ and    gig - o - lette

G7      Dm7(b5)      G7 N.C.      *// rubato*      G7(b9 #5) N.C.      *Sting:*

still sing a song\_\_\_\_\_ and dance a - long\_\_\_\_\_ the bou - le - vard\_\_\_\_\_ of bro - ken

*colla voce*

Slower ♩ = 72 (♩ = ♩)

Cm 3

dreams.\_\_\_\_\_

*a tempo*

Dbmaj7      G7(b9 #5)      Cm13

*rit.*      *maest.*      *cresc.*

# SING, YOU SINNERS

(duet with John Legend)

Words and Music by  
SAM COSLOW and  
W. FRANKE HARLING

Freely, with a moderate swing feel (♩ = ♩)

N.C.      Emaj9      N.C.      F13(♭5)      E7      E7(♯9)      Am9

Tony: Broth-ers!      John: Sis-ters!      Both: Lis - ten   to what   we   say.

Gm9      C13      E9(♭5)      D6      Em      Bm7

Tony: Moan-in' and groan-in' won't drive those blues a-way.      John: Lift up your voic - es in

Moderate half-time swing  $\sigma = 84$  (♩ = ♩)

Em      Am      N.C.

song.      Tony: You know you've all done wrong. You sin - ners, drop—

Gmaj7

G6

Gmaj7

G6

Gm7

C9

Gm7

C9

— ev - 'ry-thing.

Let the har-mo-ny ring

up to

heav-en.

Both: Sing, you sin-ners.

John: Just wave your

arms

all

a - bout. —

Let the Lord

hear you shout. —

Pour the

mu - sic right out —

and

sing, you sin-ners.

Bm7

Em7

Am9

D13

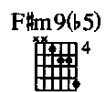
G6

C#m7(b5)

F#7(b9)

B7(#5)





Tony: When-ev-er there's mu-sic, the dev-il kicks.



He don't al-low mu-sic by the riv-er Styx. John: You're wick-ed



and you're de-praved, and you've all mis-be-haved. If you



wan-na be saved, sing, you sin-ners.

Gmaj7

Am7

Bm7

Am7

Gmaj7

Am7

Bm7

Bb7

87

Tony: Well, up until now, we've been askin' everybody to sing, but if you won't sing, c'mon, dance!

Go, band, swing!

Go!

Yeah!

Swing, swing, bop bop

bop boot da doot day.

D9(b5)

C7

G/B

Eb7/Bb

John: Ooh, swing, swing,

Am7

C/D

G13

F#7(#5)

C9

B7(#5)

swing, swing, you sin - ners.

Em

Am

F#m9(b5)

F9

Em6

Tony: When-ev - er there's mu - sic, the dev - il kicks. John: Oh,

Em

Bb13

E7(#9)

A13

D13

he don't al - low mu - sic by the riv - er Styx. Tony: You're wick - ed and,

Gmaj7 G6 Gmaj7 G6 Gm7 C9 Gm7 C9

— you're de-praved, and you've all mis - be - haved. John: Whoa, if you

G Bm7(4) Bbm7(4) Eb7sus Bbm7(4) Eb11

wan-na be saved, Tony: if you wan-na be saved, Both: well,

N.C. Am7 N.C. D9 G6 Dbdim7 C7 A7(b9)

sing, Tony: John: you sin - ners.

D7sus G G13(b5)

(Vocal ad lib. cadenza)

# I LEFT MY HEART IN SAN FRANCISCO

Words by DOUGLASS CROSS  
Music by GEORGE CORY

**Rubato**

*Verse:*



The love - li - ness of Par - is seems some - how sad - ly

*mf*

(with pedal)



gay. The glo - ry that was Rome is of an - oth - er day.



Well, I was ter - ri - bly a - lone and for -

Cm D<sup>6</sup> B<sup>b</sup>7/D

got - ten in Man - hat - tan. I'm go - in' home to my

A<sup>m</sup>7(4) D13 G7sus G13(b9)

cit - y by the bay. 1. I left my

**\* Chorus:**

C<sup>m</sup>aj9 Cdim7

heart in San Fran

2. (Piano solo ad lib....)

D<sup>m</sup>(9) D<sup>m</sup>(maj7) D<sup>m</sup>9 F<sup>m</sup>aj7/G G13

cis - co. High on a hill, it calls to

\* Recording modulates to D<sup>b</sup> for piano solo through 2nd Chorus.

Cmaj9

Fmaj7/G

Cmaj9

Bbmaj9

Bmaj9

Cmaj9

Cm6

B7(#9)

me.

To be where lit - tle ca - ble cars

climb

Em(9)

Em(maj7)

Em7

Am9

D9

half - way to the stars.

The morn - ing fog may chill the

G11

Eb13

G11

G13(b9)

G/B

F/A

Cmaj7

Cdim7

air.

I don't care. My love waits there

in San Fran -

Dm(9)

Dm(maj7)

Dm7

G13

cis - co

a - bove the blue

and wind - y

B11 E7(9) A7(#9) A9 A7(b9) A7sus A7

sea. (1. 2.) When I come home to you, San Fran -

...end solo)

D7sus D9 G7sus(b9) G13(b9)

cis - co, your gold - en sun will shine for

1. C2 2. C G/B Am Am/G

me. me.

F#m7(b5) B7(#9) Em Bb6 Abmaj7 C/Bb F/Gb Cmaj7(#11)



# HOW DO YOU KEEP THE MUSIC PLAYING?

(duet with George Michael)

Lyrics by  
ALAN and MARILYN BERGMAN  
Music by MICHEL LEGRAND

Slowly, with expression ♩ = 72

Chord diagrams: F+, Bbm7/F, C7(b9), Fm7, Abm9, Db11, D/B, Eb/Bb, F/Eb.

mf (with pedal)

Chord diagrams: A>maj9, Bb7sus(b9).

l.h.

Chord diagrams: Fm7, Bb7sus, Bb7(b9), Ebmaj7.

Tony: How\_\_ do you keep the mu-sic play-ing?\_\_

How do you make it

Cm9      A $\flat$ maj9      Fm7      B $\flat$ 7( $\flat$ 9)

last?      How do you keep the song \_\_\_\_\_ from fading \_\_\_\_\_ too

3

E $\flat$ maj9      Dm7( $\flat$ 5)      G7( $\flat$ 9)      Cm7

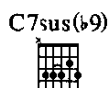
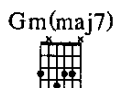
fast?      George: How \_\_\_\_\_ do you lose \_\_\_\_\_

F11      F7( $\flat$ 9)      B $\flat$ maj9      D7( $\sharp$ 5)

\_\_\_\_\_ your - self \_\_\_\_\_ to some - one \_\_\_\_\_ and nev - er lose \_\_\_\_\_

Gm      Am7( $\flat$ 5)      D7sus( $\flat$ 9)      D7( $\flat$ 9)

your way?      How do you not run out of new things \_\_\_\_\_ to



— say? —

Tony: And since we know — we're



al-ways chang - ing, —

why — should it be the same?



And tell me how, — year — af - ter year, — you're sure your heart will — fall a-part



each time you hear — her name? —

**Cm7** **F7sus(b9)** **F7(b9)**

George: 1. I know \_\_\_\_\_ the way you feel for her \_\_\_\_\_ it is  
 2. See additional lyrics  
 George (2nd time): (How do you keep the music play - in?)

**Bbmaj9** **E7** **Ebmaj9**

now or nev - er. How \_\_\_\_\_ do you make it last? Tony: The more I love, the more \_\_\_\_\_ that I'm a -

**Am7(b5)** **D7sus(b9)** **D7(b9)**

fraid that in her eyes, I may not see \_\_\_\_\_ for -

*molto rit.*

**Gm9** **C7sus(b9)** **C7(b9)** **C7(b9)** **Fm7**

ev - er. George: for - ev - er. If you can be \_\_\_\_\_

*freely* *a tempo*

Bb11

Bb13(b9)

Ebmaj9

G7(#5)

Cm9

Cm/Bb

the best\_ of lov - ers,

yet be the best of friends,

Abmaj9

Gm9

C11

C7(b9)

Fm7

Tony: if we can try with ev-'ry day\_ to make it bet - ter\_ as it grows,

1.

Abm9

Fm7

Bb11

with an - y luck, then I\_ sup- pose

the mu - sic nev - er\_

Ebmaj7

Dm7(b5)

G7(#5)



2.

Abm9

ends.

with an - y luck, then I sup -



rit.

pose the mu - sic nev

freely colla voce

er, nev - er, Both: nev - er

ends. *8va*

freely (Cadenza ad lib.) *p*

**Verse 2:**

(Tony:) I know (George:) (How do you keep the music playin'?)

(Tony:) the way I feel for her, it's now or never.

(George:) (How do you make it last?)

(Tony:) The more I love, the more that I'm afraid that in her eyes,  
I may not see forever, (Both:) forever.

(Tony:) If you can be the best of lovers, yet be the best of friends,

(George:) If we can try with ev'ry day to make it better as it grows,

(Tony:) With any luck, then I suppose the music

Never, never, (Both:) never ends.

# I WANNA BE AROUND

(duet with Bono)

Words and Music by  
JOHNNY MERCER and SADIE VIMMERSTEDT

Easy swing ♩ = 84 (♩ = ♩)

C9 A7(#5) D9 G13 C9

B13(b9) E7(#9) A13(#9)

A♭13 G13

Cmaj7

C6

Tony: I wan-na be a-round

to

Em7

D#dim7

Dm7

A7(#5)

Dm7

G9

pick up the piec - es

when some - bod - y breaks your

heart,

some








some-bod-y twice as smart as I,








Bono: a some-bod-y who will swear to be true, like







you used to be with me, who'll leave you to learn that







mis-er-y loves com-pa-ny; Tony: wait and see. I mean, I



Cmaj7 C6 Em7 D#dim7 Dm7 A7(#5)  
 wan-na be a - round to see how he does it when he breaks your heart to bits.

Dm7 G13 Dm7 A7(#9) Dm9 G9 F9(b5)  
 Bono: Let's see if the puz - zle fits so

E9 B11 E13 F9(b5) E7 Bb9(b5) Em7(b5) A7  
 fine. Tony: And that's when I'll dis - cov - er that re -

Em7(b5) A7 Am7 D7 Am7 D9  
 venge is sweet Bono: as I sit there ap-plaud-ing from a front row seat, Both: when

The musical score is written for guitar and voice. It features a series of guitar chords and corresponding vocal lines. The chords are: Cmaj7, C6, Em7, D#dim7, Dm7, A7(#5), Dm7, G13, Dm7, A7(#9), Dm9, G9, F9(b5), E9, B11, E13, F9(b5), E7, Bb9(b5), Em7(b5), A7, Em7(b5), A7, Am7, D7, Am7, and D9. The vocal lines are for Bono and Tony. The lyrics are: 'wan-na be a - round to see how he does it when he breaks your heart to bits.', 'Bono: Let's see if the puz - zle fits so', 'fine. Tony: And that's when I'll dis - cov - er that re -', and 'venge is sweet Bono: as I sit there ap-plaud-ing from a front row seat, Both: when'.

Dm7 G11 G13(b9) C B13(b9) E7(<sup>#9</sup>) A13(<sup>#9</sup>)  
 some-bod - y breaks your heart like *Bono:* you *Both:* broke mine.

Ab13 G7 Cmaj7 Bb9(b5) Am9 D13  
 Dm7 A7(<sup>b9</sup>) Dm9 G9(b5) G9 Dm7 G13 F13(b5)

E13 D(9)/F# Gdim7 E/G# Em7(b5) A7  
*Tony:* *Bono:* *Both:* And that's when we'll dis - cov - er that re -

Em7(b5) A7 Am7 D7 Am7 D9

Unison: Unison:

venge is sweet as we sit there ap-plaud-ing from a front row seat, — Tony: when

some-bod - y breaks your heart like you — broke mine, — Bono: when

some-bod - y breaks your heart like — you broke mine. —

Unison: mine. —

Aah! —

*molto rit.*

F F#dim7 G11 B13(b9) E7(#9) A13(#9) D7(#9) Ab13 G13 Db9(b5) C13(#11)